



University of Toronto  
Faculty of Music

Opera Division

*Spring  
Opera  
Scenes*

Saturday, May 4, 1996

8 pm

MacMillan Theatre  
Edward Johnson Building



## PROGRAMME

### Don Pasquale

*Act III; Scenes 1 and 2 (in English)*

Gaetano Donizetti

(1797 - 1848)

*Norina*  
*Don Pasquale*  
*Dr. Malatesta*  
*A Servant*

Olga Primak  
David Jefferies  
John McGillis  
Sabrina Santelli

Musical Director  
Stage Director  
Pianist

Michael Evans  
Michael Patrick Albano  
Stephen Ralls

Don Pasquale, determined to have a young bride and equally firm that his nephew Ernesto should not marry, has taken the advice of a friend, Dr. Malatesta, and married a young widow, Norina. He believes that she is "Sofronia", Dr. Malatesta's sister, whereas she is in fact the woman Ernesto wants to marry. To teach Pasquale a lesson, Norina is behaving outrageously and even slaps his face. For a moment she pities Pasquale. As she leaves, Malatesta arrives and proceeds to advise Pasquale how a husband should behave.

### Faust

*Act III; Scene 2 (in French)*

Charles Gounod

(1818 -1893)

*Marguerite*  
*Méphistophélès*  
*Monks*

Ani Imastounian  
Taras Kulish  
Elisabeth Beattie  
Heather Gay  
Ryan Harper  
Nicole Shaw

Musical Director  
Stage Director  
Pianist

James Fraser Craig  
Ann Cooper Gay  
Catherine Maguire

Marguerite, remorseful and abandoned by Faust, has come to church to pray for him and the child she will bear. Even in sacred surroundings, however, she cannot escape the scornful torments of Méphistophélès and his demons.

## La Bohème

*Act IV (in Italian)*

Giacomo Puccini

(1858 - 1924)

<i>Rodolfo</i>	Robert Martin
<i>Marcello</i>	Sung Chung
<i>Schaunard</i>	Marc Sottile
<i>Colline</i>	Taras Kulish
<i>Mimi</i>	Jooryun Kim
<i>Musetta</i>	Alexandra Tait

Musical Director	Sabatino Vacca
Stage Director	Constance Fisher
Pianist	Emily Hamper

Rodolfo and Marcello are found in their cheerless attic bewailing the absence of the fickle Musetta and the apparently faithless Mimi. Schaunard and Colline join them, bringing a little food, and they all dance gaily to keep up their spirits. In the middle of a mock duel which follows, the door bursts open and Musetta enters in the utmost agitation, announcing that Mimi waits below with hardly enough strength to climb the stairs. All four men help the fragile, half-frozen girl to a bed. When Rodolfo and Mimi are finally left alone, the girl wistfully recalls their first happy days together and seems to fall peacefully asleep.

## INTERMISSION



## The Italian Girl in Algiers

*Scene from Act I (in English)*

Gioachino Rossini

(1792 - 1868)

*Isabella*

*Taddeo*

*Ali*

*Pirates*

Liesel Fedkenheuer

Colin Roche

David Jefferies

Robert Martin

John McGillis

Musical Director

Stage Director

Pianist

Stephen Ralls

Constance Fisher

Laura Friesen

On a shore of Algeria, Ali and his Moslem hoard have captured the shipwrecked Italians, Isabella and her besotted admirer, Taddeo. The situation terrifies Taddeo though Isabella takes it in her stride even when Ali tells them that they are both destined for the harem of the local Bey. Taddeo's cowardice irritates Isabella just as her nonchalance has a grating effect on him. Left alone for a moment, Isabella's courage abruptly fails her. But she and Taddeo are sure that by mutual support they can conquer any foreseeable difficulty.

## Thaïs

*Act V; Scene 2 (in French)*

Jules Massenet

(1842 - 1912)

*Thaïs*

*Athaniel*

*Albine*

Marian Sjölander

James Westman

Kathleen Flynn

Musical Director

Stage Director

Pianist

Michael Evans

Michael Patrick Albano

Catherine Maguire



Athaniel, a Cenobite monk, has converted Thaïs, the most shameless courtesan in Egypt and she has entered a monastery. Now Athaniel realizes to his horror that it was not religious zeal that caused him to convert Thaïs, but an all too earthly interest in her. In a dream he sees Thaïs on the point of death. He rushes to the convent where the Abbess, Albine, tells him that Thaïs will be dead by nightfall, and her sins will be forgiven. Thaïs appears, and in her last moments of life, talks only of God and salvation while Athaniel is consumed by his passion for her.

## Orpheus in the Underworld

*Act I (in English)*

Jacques Offenbach

(1819 - 1880)

<i>Euridice</i>	Monica Huisman
<i>Orpheus</i>	David Pomeroy
<i>Aristeus (Pluto)</i>	Stephen King
<i>Public Opinion</i>	Kathleen Flynn
<i>Shepherdesses</i>	Michelle Neville
	Maria Kowan
	Ayelet Porzecanski
Musical Director	James Fraser Craig
Stage Director	Constance Fisher
Pianist	Sabatino Vacca
Violin Soloist	Max Mandel

When the curtain rose on the première of *Orphée aux Enfers* in the tiny Bouffes-Parisiens Theatre on October 21, 1858, it signaled an event as significant in the history of operetta as the opening of *Oklahoma* was to the development of the American musical. To gratify the pleasure-seeking mood of Paris under the Second Empire, Jacques Offenbach had created a new type of musical theatre characterized by wit and charm, burlesque that poked fun lightly and music that effervesced with gaiety. The epitome of these components, *Orphée*, ranks as a classic innovation and the first true operetta. The later Viennese operettas and the English school of Gilbert and Sullivan derived much inspiration from Offenbach, but none ever surpassed his brilliant synthesis of satirical drama and enchanting music.

## The Legend of Orpheus and Eurydice

Orpheus is one of the most celebrated figures of Greek mythology and echoes of this tale of conjugal love and fidelity are found in the folklore of other countries right up to our own time. As a son of the muse, Calliope, Orpheus was a musician of such power and sweetness that even the wild creatures would gather to listen to him. Marriage to the beautiful dryad, Eurydice, brought his happiness to ultimate, but all too brief fulfilment. Aristaeus, a son of Apollo and god of bee-keeping, wine-making and other forms of husbandry, was attracted to Eurydice. Fleeing his unwelcome attentions, the young bride trod on a venomous serpent and instantly died from its bite. Orpheus, desolate with grief, followed her to Hades and his music and sorrow so touched the powers of death, that he was given permission to return with her to the mortal world. However, a condition was imposed: Orpheus would lead his wife, but under no circumstances could look back. In the agony of uncertainty that she was indeed following, Orpheus ultimately turned only to see her slip away forever.



## OPERA DIVISION

<i>Musical Director</i> .....	James Fraser Craig
<i>Head Coach and Conductor</i> .....	Michael Evans
<i>Music Staff</i> .....	Stephen Ralls
	Laura Friesen
	Sabatino Vacca
<i>Stage Directors</i> .....	Michael Patrick Albano
	Constance Fisher ( <i>Opera Director Emeritus</i> )
	Ann Cooper Gay
<i>Co-ordinator</i> .....	Michael Patrick Albano
<i>Administrative Assistant</i> .....	Tinà Orton

## PRODUCTION STAFF

DIRECTOR OF OPERATIONS/LIGHTING DESIGNER .....	Fred Perruzza
STAGE MANAGER .....	Susan Elliott
PRODUCTION ASSISTANT .....	Jason Collins
TECHNICAL ASSISTANT .....	Chris Brooks
HEAD ELECTRICIAN .....	Glen Brown
HEAD CARPENTER .....	Chris Brooks
HEAD PROPS .....	Kathy Layne
SCENIC ARTIST .....	Jeannie Thibe
WARDROBE SUPERVISOR .....	Leisa Bellmore
WARDROBE ASSISTANT .....	Martha Paul
WIGS/MAKEUP COORDINATOR .....	Dawn Rivard
MAKE-UP CREW .....	Chris Ibbetson
	Nadine Luke
	Anne-Marie McLaughlan
	Amanda Milne, Mirriam Stables
FLYMAN .....	Paul Quesnel
CREW .....	Peter Banas, Tyler Devine
	Steve Lalande, George Milenov
	Dean Muto, T. C. Sclocco
	Lars Tilander
CONCERT MANAGER .....	Marnie Hare
PUBLICITY ASSISTANT .....	Evelyn McGrath
BOX OFFICE .....	Joanna Blanas, Ross Harwell



*Would you like to be included on the  
Mailing List of the Opera Division?*

We will send you information regarding  
*Upcoming Events*  
*of the Opera Division for the 1996-97 Season*



Please fill out the following  
and place at our drop-off in the Lobby  
or mail to:

University of Toronto  
Faculty of Music, Opera Division  
80 Queen's Park  
Toronto, ON M5S 1A1  
Phone: (416) 978-3750

---

*Name:* \_\_\_\_\_

*Address:* \_\_\_\_\_

\_\_\_\_\_  
*Any Suggestions or Comments:* \_\_\_\_\_

\_\_\_\_\_